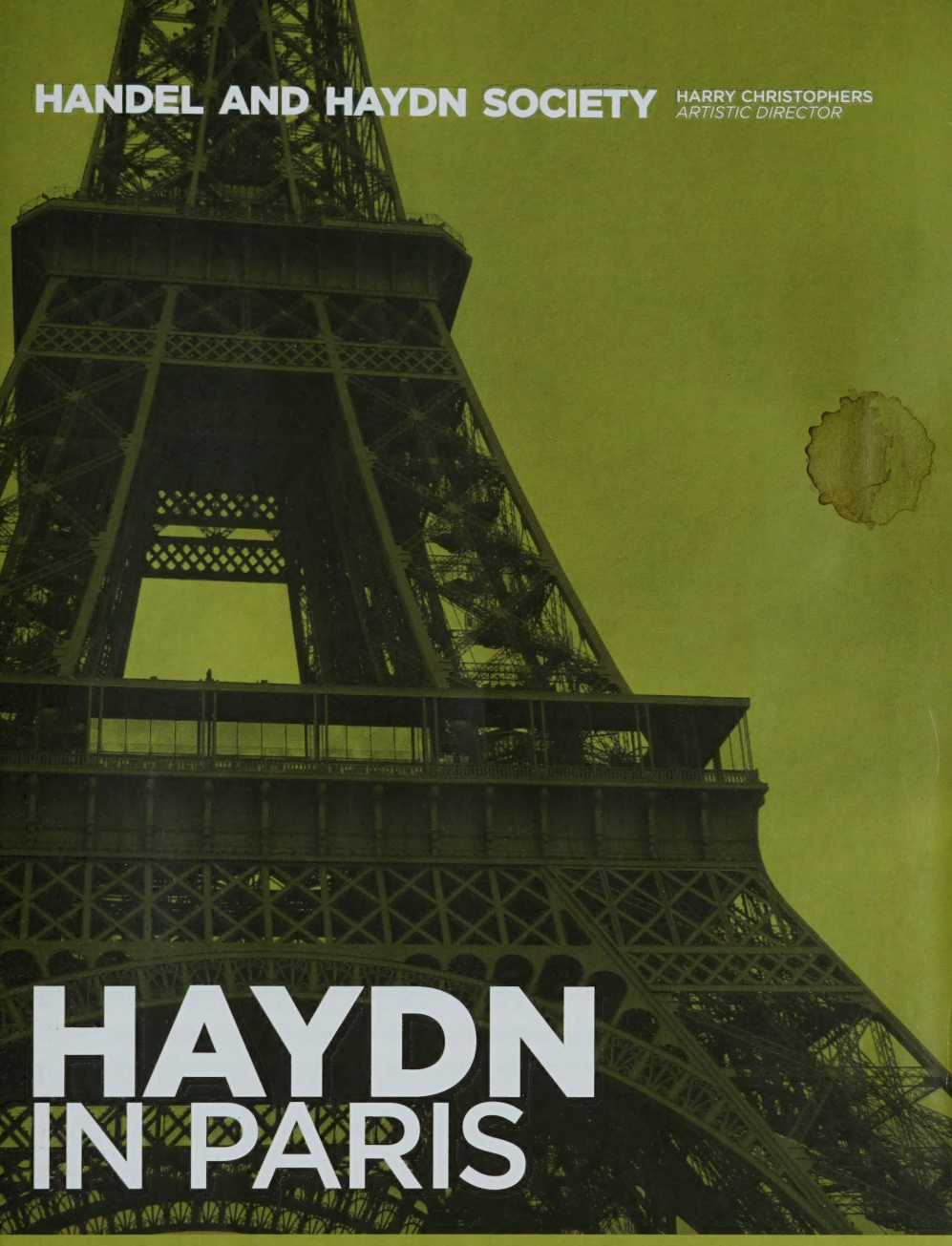


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ARTISTIC DIRECTOR

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WELCOME TO HAYDN IN PARIS



PHOTO: MARCO BORGGREVE
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The first time I conducted H&H was in 2006, I was invited to lead the Period Instrument Orchestra at the Esterházy palace in Eisenstadt, where Haydn lived and composed for most of his adult life. To perform on the very same stage where Haydn himself premiered many of his works was an amazing experience for all of us. So here I am this weekend returning to one of those works, *Le matin*, alongside one of his extraordinary Paris symphonies and the Violin Concerto in G Major, featuring our exceptionally talented concertmaster, Aisslinn Nosky.

It gives me great pleasure to share with you the details of our 2013–2014 Season. As you can see on pages 22–23, highlights include Bach's Mass in B Minor, a work which showcases H&H's virtuosity; Beethoven's Symphony No. 2, with which I am delighted to welcome back my predecessor, Grant Llewellyn; and Vivaldi's ever popular Gloria, featuring our youth choruses. We continue on our path to the future and the 2015 Bicentennial celebrations by revisiting our unique heritage with Handel's *Samson*—H&H premiered this dramatic oratorio in the US in 1845 and its revival is long overdue. At H&H, we have a body of exceptional musicians, both period instrument players and singers, who revel in great music and, above all, bring the music of our heritage to life.

Today, our team is here at the hall to assist you with your subscription and to provide any information you might need. Your support and engaged listenership give meaning to the mission of the Handel and Haydn Society, and I want to thank you for continuing your patronage and subscribing to our 2013–2014 Season.

I look forward to seeing you back at the hall later this spring and into next season.

Harry

Harry Christophers, CBE
Artistic Director



PHOTO: STU ROSNER

ABOUT THE HANDEL AND HAYDN SOCIETY

Founded in Boston in 1815, the Handel and Haydn Society (H&H) is considered America's oldest continuously performing arts organization and will celebrate its Bicentennial in 2015. Under Artistic Director Harry Christophers' leadership, H&H's mission is to enrich life and influence culture by performing Baroque and Classical music at the highest levels of artistic excellence, and by providing engaging, accessible, and broadly inclusive music education and training activities. H&H's Period Instrument Orchestra and Chorus present live and recorded historically informed performances of this repertoire in ways that stimulate the musical and cultural development of our Greater Boston community and contemporary audiences across the nation and beyond.

H&H's esteemed tradition of innovation and excellence began in the 19th century with the US premieres of Handel's *Messiah*, Haydn's *The Creation*, Verdi's *Requiem*, and Bach's *St. Matthew Passion*. Today, H&H is widely known through its concert series, tours, local and national broadcasts, and recordings. Its nine-program series is held at Symphony and Jordan Halls in Boston and Sanders Theatre in Cambridge. H&H's first recording with Harry Christophers, Mozart Mass in C Minor, was issued in September 2010 on the CORO label, followed by Mozart *Requiem* in September 2011 and Mozart *Coronation Mass* in 2012.

As a 21st-century performing arts organization, H&H's primary roles are to perform and educate, and to serve as a resource center and community partner. Its Karen S. and George D. Levy Educational Outreach Program, established in 1985, reaches 10,000 children each year in underserved Greater Boston communities. H&H also maintains partnerships with cultural and higher education institutions. It offers college students opportunities to learn about and perform Baroque and Classical music; presents public programming at libraries, community centers, and museums; and hosts free lectures and symposia.

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PHOTO: STU ROSNER

ARTISTIC DIRECTOR
HARRY CHRISTOPHERS, CBE

The 2012–2013 Season marks Harry Christophers' fourth as Artistic Director of the Handel and Haydn Society. Appointed in 2008, he began his tenure with the 2009–2010 Season and has conducted Handel and Haydn each season since September 2006, when he led a sold-out performance in the Esterházy Palace at the Haydn Festival in Eisenstadt, Austria. Christophers and H&H have since embarked on an ambitious artistic journey that began with the 2010–2011 Season with a showcase of works premiered in the United States by the Handel and Haydn Society over the last 198 years, and the release of the first three of a series of recordings on CORO leading to the 2015 Bicentennial.

Christophers is known internationally as founder and conductor of the UK-based choir and period instrument ensemble The Sixteen. He has directed The Sixteen throughout Europe, America, Australia, and the Far East, gaining a distinguished reputation for his work in Renaissance, Baroque, and 20th-century music. In 2000, he instituted the Choral Pilgrimage, a tour of British cathedrals from York to Canterbury. He has recorded over 100 titles for which he has won numerous awards, including a *Grand Prix du Disque* for Handel *Messiah*, numerous *Preise der Deutschen Schallplattenkritik* (German Record Critics Awards), the coveted Gramophone Award for Early Music, and the prestigious Classical Brit Award (2005) for his disc entitled *Renaissance*. In 2009, he received one of classical music's highest accolades, the Classic FM Gramophone Awards Artist of the Year Award. The Sixteen won the Baroque Vocal Award for Handel *Coronation Anthems*, a CD that also received a 2010 Grammy Award nomination.

Christophers is Principal Guest Conductor of the Granada Symphony Orchestra and a regular guest conductor with the Academy of St. Martin in the Fields. In addition to performing on the concert stage, he continues to lend his artistic direction to opera. In 2006, Mozart's anniversary year, he conducted Mozart's *Mitridate* for the Granada Festival, and after outstanding success at Buxton Opera in past seasons, he returned in 2012 to conduct Handel's *Jephtha*. Previous productions include Mozart's *Die Zauberflöte* and Purcell's *King Arthur* for Lisbon Opera, Monteverdi's *Poppea*, Gluck's *Orfeo*, and Handel's *Ariodante* for English National Opera, and the UK premiere of Messager's *Fortunio* for Grange Park Opera.

Christophers is an Honorary Fellow of Magdalen College, Oxford, and also of the Royal Welsh Academy. In October 2008, he was awarded an Honorary Degree of Doctor of Music from the University of Leicester. He received a CBE (Commander of the Order of the British Empire) from the Queen of England in 2012 for services to music.

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CONCERTMASTER'S NOTE
AISSLINN NOSKY

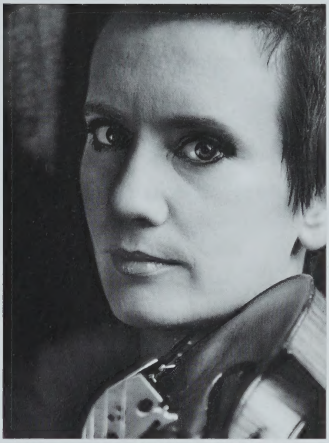


PHOTO: MATTHEW MARIGOLD

Haydn is one of my favourite composers; I am thrilled to present several aspects of his creative genius in this program of works carefully selected by Harry Christophers.

The G Major Violin Concerto is an early work, full of youthful exuberance and vitality. We have no exact date of composition, but scholars agree that the style indicates that Haydn wrote it early in his career, possibly even before his appointment at Esterházy. The congenial interplay between the solo violin and the orchestra allows the whole group to express a friendliness together. This *Affekt* is contrasting to what we are used to hearing in the iconic violin concertos of the late 18th and 19th century, by Mozart, Beethoven, and Brahms (among others), and it speaks to a time when the concerto form was as much a vehicle for the whole orchestra to display its skills as for any one musician to step into the limelight.

You may be interested to know that the overcoat I am wearing for these performances is based loosely on Haydn's Esterházy livery from c.1780. Wearing this coat is intended as a personal homage to the great composer. I am honoured to perform his works, and I remain a humble servant to his music.

PROGRAM
HAYDN IN PARIS

February 22, 2013 at 8pm
February 24, 2013 at 3pm
Symphony Hall

Harry Christophers, *conductor*

Aisslinn Nosky, *leader and violin*

Period Instrument Orchestra

Joseph Haydn (1732–1809)

Symphony No. 6 in D Major, *Le matin*
Adagio – Allegro
Adagio
Menuet
Finale: Allegro

Violin Concerto in G Major, Hob. VIIa:4
Allegro moderato
Adagio
Allegro

Aisslinn Nosky, *leader and violin*

INTERMISSION

Overture to *L'isola disabitata*, Hob. XXVIII:9

Symphony No. 82 in C Major, *The Bear*
Vivace assai
Allegretto
Menuet
Finale: Vivace

RELATED EVENT

Ooh La La! H2 Young Professionals Afterparty

February 22, 2013 • Post-concert
Lucca Back Bay, 116 Huntington Avenue
Free with concert ticket

Join H&H for the *Ooh La La!* H2 Young Professionals afterparty at Lucca Back Bay for a Parisian soirée immediately following the Friday, February 22 performance of *Haydn In Paris*. Meet H&H musicians, staff, and other young arts enthusiasts and experience Handel and Haydn in new and exciting ways.

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The Handel and Haydn Society is grateful to Winifred I. Li & William P. Oliver, Peter G. Manson & Peter A. Durfee, Robert H. Scott & Diane T. Spencer, and Elizabeth & Robert Wax for sponsoring the *Haydn in Paris* recording.

Photography and recording of any kind are strictly prohibited.

The concert runs for approximately 1 hour and 45 minutes, including intermission.

Food and beverages are not permitted inside the hall.

The Handel and Haydn Society is funded in part by the Massachusetts Cultural Council, a state agency, and the National Endowment for the Arts.

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Recorded live in Symphony Hall in spring 2012, Mozart *Coronation Mass* is the final installment in H&H's Mozart trilogy with Harry Christophers.

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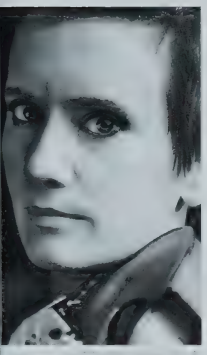
Check out the great selection of recordings in the Handel and Haydn Shop, located in the Cohen Wing at Symphony Hall and online at *handelandhaydn.org/shop*.





ARTIST PROFILE

Aisslinn Nosky, *violin*



Aisslinn Nosky was appointed Concertmaster of the Handel and Haydn Society in 2011. With a reputation for being one of the most dynamic and versatile violinists of her generation, Nosky is in great demand internationally as a soloist, leader, and concertmaster. Recent collaborations include the Thunder Bay Symphony, the Lameque International Baroque Festival Orchestra, Arion Baroque Orchestra, the Calgary Philharmonic, Collegium Musicum Hanyang, and Tafelmusik Baroque Orchestra.

Nosky is also a member of I FURIOSI Baroque Ensemble. For over a decade, this innovative Canadian ensemble has presented its own edgy and inventive concert series in Toronto and toured Europe and North America, turning new audiences on to Baroque music. With the Eybler Quartet, Nosky explores repertoire from the first century of the string quartet literature on period instruments. The Eybler Quartet's latest recording of Haydn's Opus 33 string quartets was released to critical acclaim in 2012.

Since 2005, Nosky has been a highly active member of Tafelmusik Baroque Orchestra and has toured and appeared as soloist with this internationally renowned ensemble.

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VIEW OF THE ÎLE DE LA CITÉ FROM THE NORTH BANK OF THE SEINE. PHOTO: KYLE T. HEMINGWAY

PROGRAM NOTES
ORCHESTRAL SPLENDORS

In July 1805, Franz Joseph Haydn (1732–1809) received a medal and diploma from the Paris Conservatory. One of the many awards Haydn received, this medal, delivered by the composer Luigi Cherubini, was a sign of respect and an acknowledgment of Haydn's importance to musical life in Paris. The works on today's program highlight the connection between Haydn's expanding musical influence and his orchestral music.

Born on March 31, 1732, Haydn was the son of a wheelwright. When he was about eight years old, he became a choirboy at St. Stephen's Cathedral in Vienna, where he remained for the next 10 years. In his autobiography, dictated when he was in his seventies, Haydn recalled that in the days after leaving St. Stephen's he had to "eke out a wretched existence" by teaching, playing organ and violin for church services, and performing in instrumental ensembles.

Haydn became a musician in Count Moritz's court in 1758. In 1761, he was formally appointed Vice-Kapellmeister to the Esterházy house, one of the most powerful and influential families in the Austrian empire. He was promoted to Kapellmeister in 1766, and remained actively employed by the family until 1790, when Prince Nikolaus died and his successor disbanded the court orchestra. Haydn was officially retained by the new prince; however, he was free to pursue other opportunities as well. At this time, the violinist and entrepreneur Johann Peter Salomon invited Haydn to England. Because this first trip was so successful, a second tour was arranged for 1794–1795.

During his first trip to England, Haydn visited the Bonn court, where he met and agreed to teach a young composer, Ludwig van Beethoven. Their counterpoint lessons, which took place between 1792 and 1793, were not what either master or student expected and Beethoven later claimed that he had not learned anything from Haydn. While that may have been true about counterpoint, the lessons conveyed through Haydn's compositions were invaluable to Beethoven.

After his second trip to England, Haydn turned to writing vocal music, including the oratorios *Creation* and *The Seasons*. He composed less as he grew older, but his music remained an important part of concert life in Europe and America. Even Napoléon Bonaparte, after occupying Vienna in 1809, showed his respect for Haydn by placing an honor guard outside the composer's home. Haydn died on May 31, 1809.

Symphony No. 6 in D Major, *Le matin*, was composed in 1761. Along with Symphonies Nos. 7 and 8, it makes up a trilogy of works, each of which depicts a different time of day: morning, noon, and evening. The idea to compose symphonies associated with the passing of a day may have been suggested to Haydn by his new employer, Prince Paul Anton Esterházy. Symphony No. 6 begins with a slow introduction that gradually rises melodically and builds as additional instruments are added to the string opening. This musical representation of sunrise is brief, which adds to its impact, and leads to a fast, rising flute melody. The flute, and by extension the woodwinds, are prominent throughout the symphony.

Haydn returns to the rising melodic line to begin and close the second movement. Scored only for strings, this movement features passages for solo violin and solo cello, creating a concerto-like or concertante sound. Highlighting individual instruments continues in the third movement, Menuet and Trio. In the Menuet, the high instruments, flute and violin, are the featured soloists, while, in the Trio, bassoon and cello emerge as

The World Beyond

1732 Franz Joseph Haydn born in Rohrau, Austria.

1741 French sculptor Jean-Antoine Houdon (1741–1828) born. His subjects included Denis Diderot, Benjamin Franklin, Jean-Jacques Rousseau, Voltaire, George Washington, Thomas Jefferson, Louis XVI, and Napoléon Bonaparte.

1751 First volume of the *Encyclopédie* published in Paris. The work was completed in 1772. Denis Diderot (1713–1784) and Jean-Baptiste le Rond d'Alembert (1717–1783) co-edited the 28-volume work.

1755 Marie Antoinette is born in Vienna. The youngest daughter of Maria Theresa of Austria, she became the Queen of France in 1774. She was executed in 1793.

1761 Haydn is appointed Vice-Kapellmeister to the Esterházy family.

Haydn composes his Symphony No. 6, *Le matin*.

Marie Tussaud (1761–1850), the founder of the first wax museum, is born in France.

1766 Haydn is promoted to Kapellmeister to the Esterházy family.

1778 Voltaire (François-Marie Arouet) dies in Paris at the age of 83.

1781 British General Cornwallis surrenders at Yorktown, Virginia, after his troops are surrounded on land and at sea by American and French forces.

1783 First hot-air balloon flights by the Montgolfier brothers. In a demonstration for Louis XVI, a sheep, a duck, and a rooster are launched and landed safely.

Treaty of Peace between Britain and its former colonies in America is signed in Paris.

1784 Jacques-Louis David (1748–1825) paints *Oath of Horatii*.

1785 Haydn joins the *Zur wahren Eintracht* Masonic lodge in Vienna.

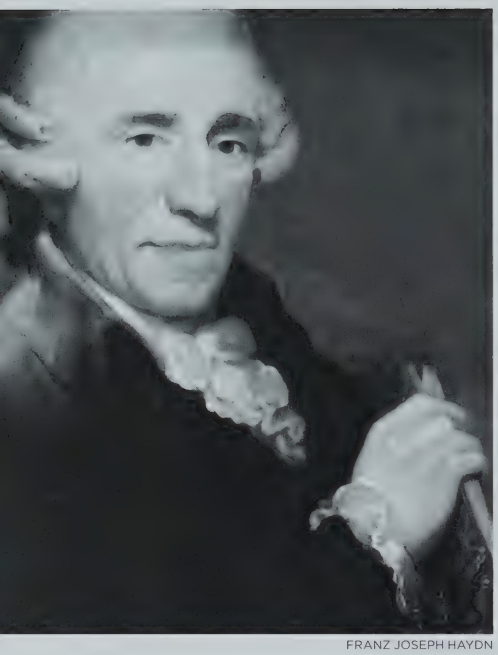
Thomas Jefferson is named United States minister to France.

1786 Haydn composes his Symphony No. 82, *The Bear*.

1787 In an effort to relieve overcrowding in its prisons, Britain sends 11 ships of convicts, plus military and civilian officials and their families, to colonize Australia.

1788 Growing economic and political unrest in France including in food riots in the winter.

1789 French Revolution; storming of the Bastille on July 14.



FRANZ JOSEPH HAYDN

soloists. In the fast (Allegro) finale, Haydn references the first movement, linking the two in the listener's ear, underpinning the musical relationship among all four movements, and summarizing the entire work with a rising flute solo and passages for solo violin and cello, all within a joyously contented mood. This is a morning of things going well!

Haydn's decision to highlight the violin, cello, and flute reflects his familiarity with the members of the Esterházy orchestra. Prince Paul Anton could easily boast he had one of the great violin virtuosos in the area, Luigi Tomassini. Haydn featured his talents and the talents of the other principal players of the orchestra with this symphony. Today, Handel and Haydn Society principals Christopher Krueger (flute), Guy Fishman (cello), and Aisslinn Nosky (violin) are the featured soloists in this symphony.

In writing concertos, Haydn always had something special in mind for the soloist and that is the case in the Violin Concerto in G Major, composed in 1769. The first movement has an overall graceful feeling, even though it opens with two contrasting ideas in the orchestra: one bolder, the other calmer and gentler. Once the soloist enters, Haydn establishes a fluid exchange between the violin and orchestra that he maintains throughout all three movements of the concerto. The second movement, Adagio, is lyrical but not tentative; the direction of each phrase is precise and satisfying to the ear. The Finale sparkles with the clarity of the musical phrases. Each entrance of the violin soloist guides that section of music to new places, while the orchestral returns (*ritornelli*) ground the movement for the listener.

Immortalized in later centuries as the "father of the symphony," Haydn is less well-known today for his operas. In the 1770s, however, Haydn was considered one of the best opera composers. Empress Maria Theresa is reported to have said that if she wanted to see a good opera, she would go to Esterháza, one of the most elaborate palaces owned by Haydn's employers.

The first performance of Haydn's opera *L'isola disabitata*, (*The Deserted Island*), at Esterháza on December 6, 1779, was special. It was written for the Prince's name day and three weeks earlier a fire at the palace had destroyed the opera house. The story centers on two sisters who have been alone on a deserted island for 13 years after a storm forced them to take refuge there. One sister, Constanza, has lost hope because her husband, who left them on the island, has not returned. Silvia, however, does not share her sister's sense of despair, because she was only a baby when they arrived on the island. Constanza's husband does return and, in the end, both find happiness. The overture for this opera begins with an introduction, followed by two contrasting musical ideas. The first drives and surges, like a raging sea or Constanza's inner turmoil, while the second is calmer and steadier in feel.

The six Paris Symphonies mark a new stage in Haydn's symphonic writing. In Symphony No. 82, composed in 1786, Haydn juxtaposes ever-changing instrumentation and melodic ideas.

The foundation of all this activity is the composer's inimitable sense of formal design and musical space. With a sound that is at times explosive, the first movement, Vivace, drives forward with dramatic energy born of rhythmic, dynamic, and melodic ideas. In the Allegretto, Haydn complements the energy of the first movement, but with a lighter touch overall. The third movement, Menuet, is a stately dance with a mocking touch suggested by the instruments and melody; while its matching Trio is perhaps more sincere in its feeling, but is tinged with moments of melancholy. The final movement twists and twirls, slows and accelerates like wandering through a fair. The main melody, accompanied by a drone bass, contributes to this festive, entertaining air. This Finale is reminiscent of the music that accompanied dancing bears in carnivals in Paris; from this movement, the symphony is popularly know as *The Bear.*

Today's concert celebrates the diverse orchestral compositions of Haydn, one of the namesakes of Handel and Haydn Society. When H&H was founded, Haydn represented the "new" in music. His music was revered for its immediate appeal combined with his bold sense of design and innovation. He thought of his orchestra at Esterházy as an opportunity to try new ideas and push beyond the accepted sounds of the day. Haydn himself commented that he worked in relative isolation during his first 30 years at the court, allowing his own musical imagination free reign. Balancing a sense of adventure with unparalleled craftsmanship, Haydn's music delighted audiences in Paris and beyond.

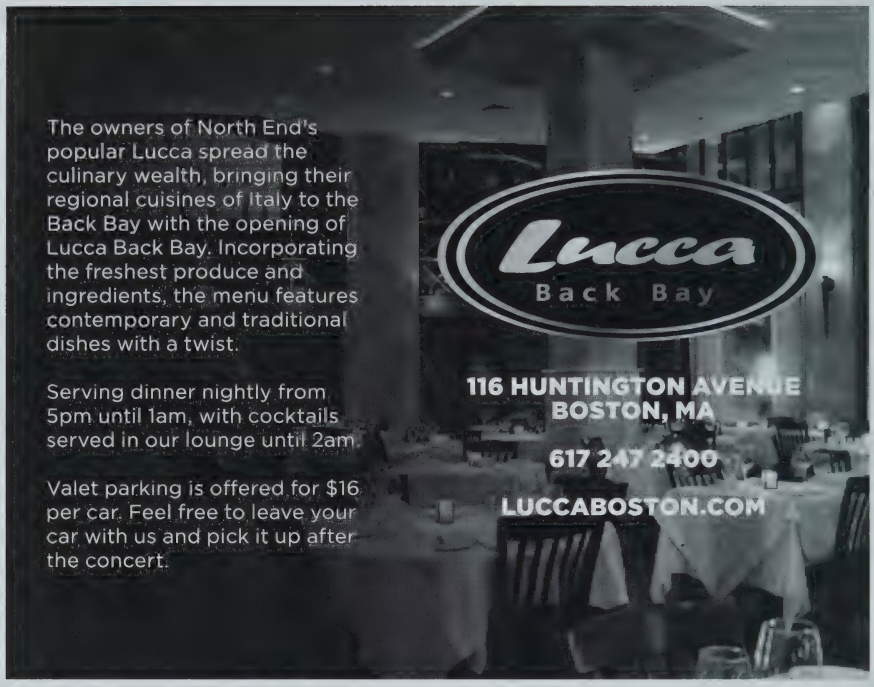
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Haydn's Music in Paris: 1781

The year 1781 was pivotal for Haydn's music in Paris because of two organizations in that city: the *Concert spirituel* and *Concert de la Loge Olympique.* The *Concert spirituel* was formed in 1725. In 1773, Joseph Le Gros (1739–1793, pictured at right) became its director. In April 1781, he programmed Haydn's setting of the *Stabat mater* for voice and orchestra in addition to the setting by Pergolesi, which had been presented regularly by the *Concert spirituel* during Lent since the middle of the century. After this April 1781 concert, however, the Haydn setting was equally successful; in addition, the number of Haydn symphonies performed in Paris steadily increased after 1781.

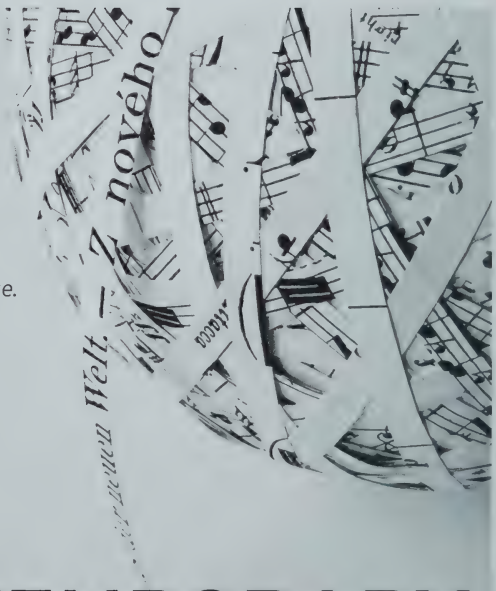
Also in 1781, the *Concert de la Loge Olympique* was formed by virtuoso violinist and fencing master Joseph Boulogne, le Chevalier de Saint-Georges (1739–1799) and Claude-Francois-Marie Rigoley, Comte d'Orgny (1757–1790). The concert series and its orchestra, sponsored by a Masonic lodge of the same name, rivaled the *Concert spirituel.* Due in part to Haydn's growing popularity in Paris, the Comte d'Orgny, on behalf of the *Concert de la Loge Olympique,* commissioned a set of six symphonies (Nos. 82–87) from the composer in 1784.





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BICENTENNIAL BEAT
HANDEL AND HAYDN SOCIETY

With the 200th anniversary of the founding of the Handel and Haydn Society fast approaching, the Bicentennial Beat highlights some of the events and people in H&H's illustrious history. Haydn's music has been an integral part of this Society since its founding in 1815. In fact, H&H's name represents the "old" (Handel) and "new" (Haydn) in oratorio compositions.

Haydn's oratorio, *Creation*, described as the "twin corner-stone on which the foundations of this Society were laid," was performed over 63 times in the 19th century, second only to Handel's *Messiah*. Other Haydn works performed by H&H in the 19th century include *The Seasons*, masses, and symphonies.

1815
Arias and choruses from Haydn's *The Creation* open the first concert of H&H on December 25, 1815. This performance is so successful that a second concert is given on January 18, 1816.

1817
Portions of *The Creation* are "performed in Chauncy Place, Boston, Saturday, July 5, 1817, in the presence of James Monroe, President of the United States."

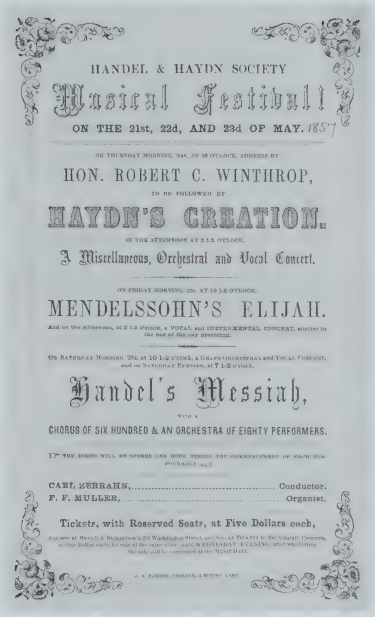
1819
The complete *The Creation* is presented on February 16, 1819. This oratorio was performed regularly and often more than once a season in the first half of the century.

1836
H&H performs *David*, an oratorio by Sigismund Neukomm (1778–1858), who had been Haydn's student from 1797–1804 and had visited the composer every day from November 1808 to the end of February 1809. Neukomm's *Hymn of the Night* is performed by H&H in 1837.

1857
The Creation opens the first Music Festival given by H&H.

1865
The Creation is presented at the evening concert on the first day of Music Festival, marking the 50th anniversary of H&H.

1882
On November 13, 1882 *The Creation* is performed at Mechanics Hall with a chorus of approximately 600 voices and 76 instrumentalists.


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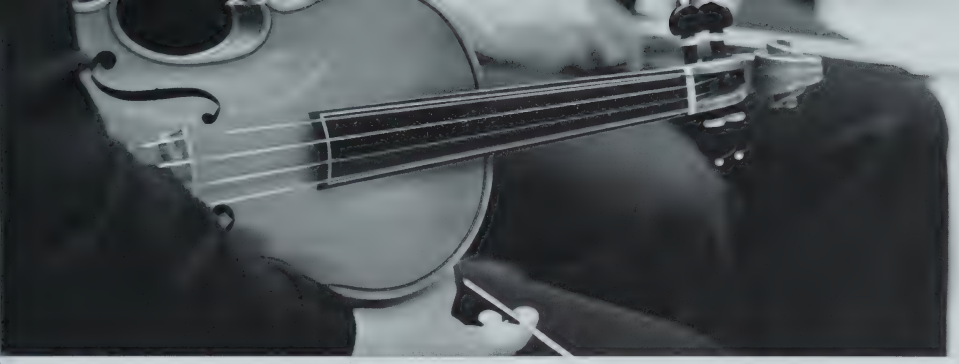
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Praetorius *In dulci jubilo a 8*

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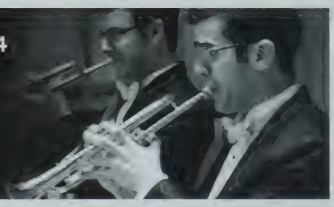
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MARCH 15 FRI 1:30PM
MARCH 16 SAT 8PM

Christoph Eschenbach, conductor
Lynn Harrell, cello
Olivier Latry, organ
MOZART Symphony No. 41, *Jupiter*
THOMAS Cello Concerto No. 3 (world premiere; BSO commission)
SAINT-SAËNS Symphony No. 3, *Organ*



Christoph Eschenbach

March 21–26

ALL-WAGNER PROGRAM

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MARCH 22 FRI 1:30PM
MARCH 23 SAT 8PM
MARCH 26 TUES 8PM

Daniele Gatti, conductor
Michelle DeYoung, mezzo-soprano
ALL-WAGNER PROGRAM
Dawn, Siegfried's Rhine Journey, and Siegfried's Death and Funeral Music from *Götterdämmerung*
Overture to *Tannhäuser*
Kundry's narrative ("Ich sah das Kind") from Act II of *Parsifal*
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Large print program notes are available at the Patron Information table in the lobby.

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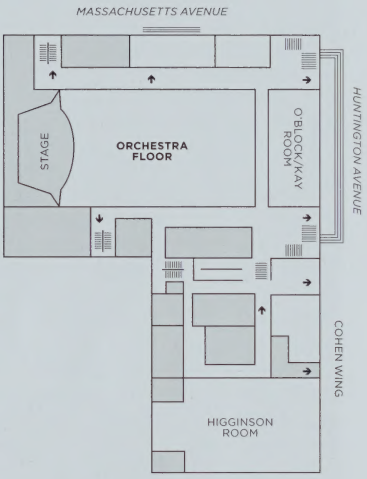
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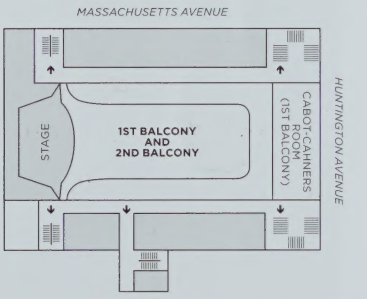
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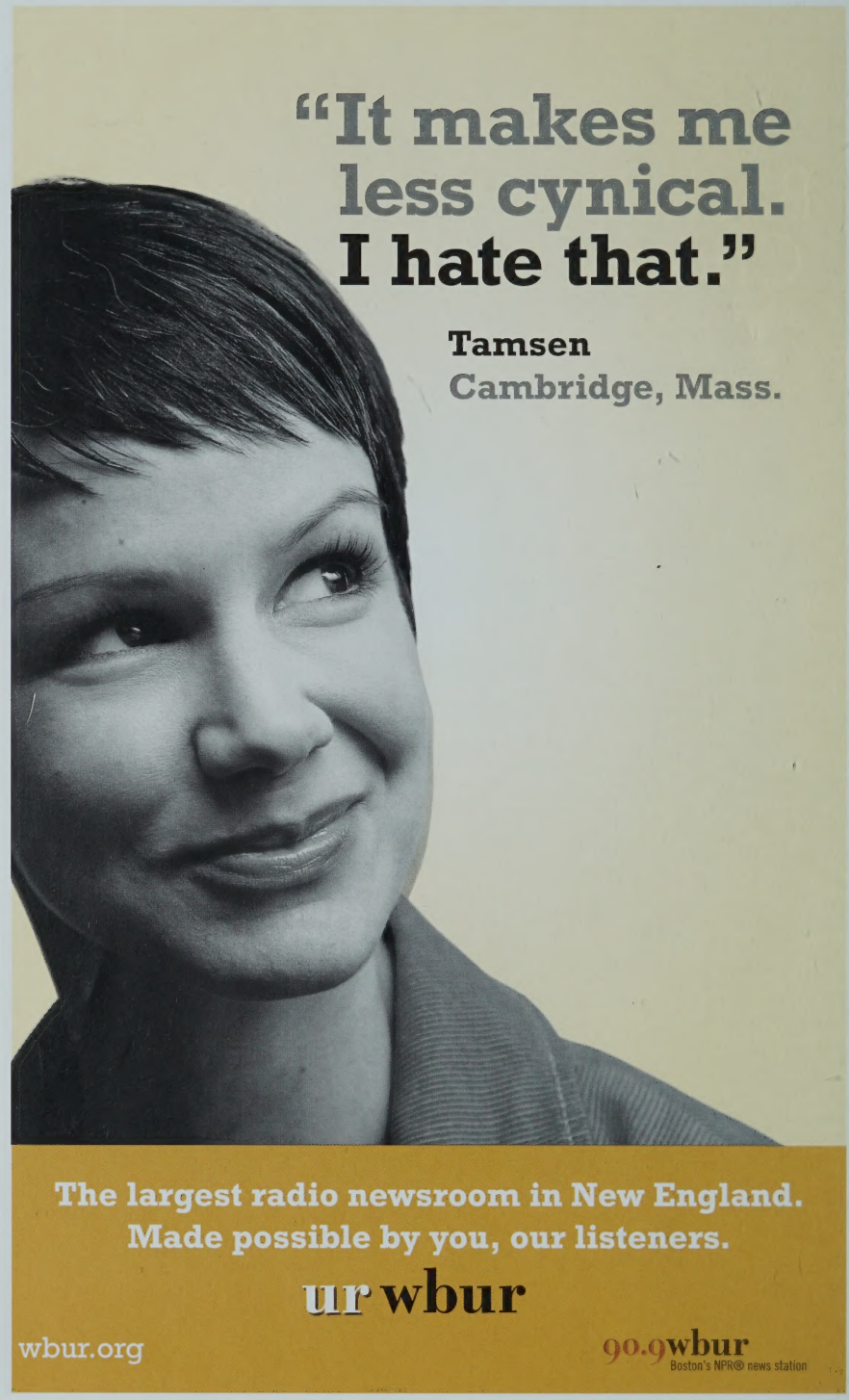
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